

ETUDE

The Music Magazine

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Candlelight Concerts in Colonial Williamsburg

See Page 11

Mary lives in a \$12,500 home



Mary's parents are typical piano "pawpaws." They are not poor, but they are far from rich.

* * *

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* * *

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COMPETITIONS

(For details, write to sponsors listed)

American Guild of Organists 1956-1958 National Open Competitions in Organ Playing. Preliminary rounds to be held by local chapters, with semi-finals to be held at Regional Conventions in 1957. Finals in 1958 National Convention in Houston, Texas. Details from American Guild of Organists, National Headquarters, 630 Fifth Avenue, New York 20, N. Y.

14th Annual Student Composers Radio Awards sponsored by Broadcast Music, Inc., and EMI Canada Limited. Awards totaling \$4,000. Deadline February 15, 1957. Details from Russell Hays, Director of SCRA Project, Broadcast Music, Inc., 549 Fifth Avenue, New York 17, N. Y.

Pennsylvania Federation of Music Clubs sponsors composition contest 1956-1957. Awards of \$30.00 to each of three classes: 1. A Song for Washington, 2. Two Harp and Piano, 3. Piano Solo (2 modern). For scores and conditions Pennsylvania only. Closing date March 1, 1957. Details from Mrs. M. J. London, 1017 Calverly Street, Philadelphia 3, Pennsylvania.

The Church of the Americas annual anthem competition. Award of \$100 with publication and first performance at an American Federal Service. Mar. 23, 1957. Deadline March 1, 1957. Details from Secretary, American Cantors, 32 New 11th Street, New York 21, N. Y.

Ma Sigma literary music society at Washington Square College and Yeshiva School of Arts and Sciences of New York University—annual annual composition contest. Winning work will be played in May 1957 at the Macon Davis Concert. Deadline December 1, 1956. Details from Yeshiva, Room 340, Main Building, New York University, New York 3, N. Y.

Queen Elizabeth of Belgium International Composition for composers. Two categories: (1) Symphonic works, and (2) chamber works. Awards class A, \$1,000; B, \$500 and C, \$100. Class B, \$2,500, B, \$200, and C, \$50. Deadline March 1, 1957. Details from M. Marcel Lindler, Directeur General du Concours international international Royal Elisabeth de Belgique, Palais de Beaux Arts, 11 Rue Kasse, Brussels, Belgium.

International Aspect of Folk Music

by Bruno Nettl

WE TEND to think of folk music as something which sets the contrast of the world apart, as something national or ethnic. The international aspect of folk music has often been neglected, but, as a matter of fact, the countries of Western civilization have a great many folk songs in common. The American Children's song, *When I Was a Little Boy* is just a version, with different words, of the German *O Du lieber Augustin*. Folk tunes are like traveling citizens, wandering from place to place, leaving their goods here and there. But in each home, the goods are put to use in a different way, according to the taste of the family. Some nations, of course, don't succeed in leaving anything, if it's not what the people want. As a folk tune was passed from country to country in Europe, it left a version in that village, another in that. And in each place the tune was modified to the mental personality of the people. Taking as the tone which characterizes the songs of each particular group, it became adapted into the folklore of each country. Thus a folk song tends to exist in many different versions, or "variants," rather than in one standard form.

In a recent anthology of folk songs, *Zwanzigste Volkslieder* (Arns Volk Verlag, Cologne), Walter W. von, an authority on German folk song, shows many versions of songs which have spread over the continent, and types of its adopted form. In one song, the English version is smoothly flowing in the German mode. The Hungarian version has the vigorous rhythms and syncopations which we know from the music of Liszt and Bartok. The Spanish tune is colorful, dance-like, with ornaments, and in the typical minor. The Russian version has the irregular rhythms of the Balkans and an unusual swinging minor second at the end.

Russia's folk contains a wealth of this kind of comparison and notes in music of the essential unity of European folk music. In doing this, it tends to underline the great variety of styles, but it nevertheless offers a good over-all survey of European folk music.

Professional Folk Singing

Most people know folk songs from commercial records, sung by professional artists like Burl Ives, John Jacob Niles, and Susan Reed. These singers perform the songs musically and expressively. But we should be aware that learning about folk music from these is a lot like being introduced to Borodina through "Kismet," or in Tchaikovsky by way of Featly. Most of the versions of the *Maennerhaus* Song, for instance, are sung by Featly. Most of the versions of the *Maennerhaus* Song, for instance, are sung by Featly. Most of the versions of the *Maennerhaus* Song, for instance, are sung by Featly.

Professional folk singers perform the songs in a way which is palatable in the sophisticated listener. But in order to do this, they have to arrange the songs. The songs are collected from musically untutored members of folk communities on the farms and villages, whose performances simply would not be acceptable to critical urban listeners. (Continued on Page 12)

ETUDE

THE MONTHLY JOURNAL

CANDLELIGHT CONCERTS IN COLONIAL WILLIAMSBURG

VISITORS to Colonial Williamsburg in the fall are soon able to enjoy a treat not given to the usual tourist visitor in the summer time: the opportunity to attend candlelight concerts in the Governor's Palace. These unique events are presented just as they were in Colonial Days. In fact, when the string ensemble appears on the stage in the authentic periodique gowns of those early Colonial Days, one can easily imagine that he is living over again a musical evening such as was common in those times. The keyboard instruments themselves are replicas of the originals, for they are the authentic instruments of the period: one a harpsichord made by Jacobus Kerk, 1680, the other a clavichord by Hans-Gottlieb, 1700.

Every Thursday evening during October and November, guests converge in the magnificent ballroom of the Governor's Palace and enjoy a program of eighteenth century music by a "company of musicians." These are truly "candlelight" moments, for with the exception of the small electric candlelights on the stage, none, all of the illumination is from candles. The candlelight shows on the stage of the music presented the concert last October when your editor was among the assembled guests.



Colonial Williamsburg of musicians present music of 17th and 18th century composers at a weekly candlelight concert in the ballroom of the capital Governor's Palace in colonial Williamsburg, Virginia.



Two musicians take a break at the Palace rehearsal after the candlelight music in 1775 and before the light playing the harpsichord, made in 1700.

A national assembly from "The Governor's Palace" includes presents a late afternoon garden concert in the Bowling Green of the Governor's Palace Gardens. This concert took place in a series held in the summer of 1955 was part of Colonial Williamsburg's educational program.

by Eugenia Eason

HOW enthusiastically are you, piano teacher, when an adult who has never studied before asks you, "Am I too old to learn?" Scarcely a week passes that I am not confronted with such a question, followed usually by the answer assertion, "I've always wanted to learn to play the piano." My inevitable reply is an enthusiasm, "Why don't you?" It will be the most fun you ever had!"

If the reply are in including in a lot of wonderful thinking that is about as far as the conversation gets. If he shows genuine interest, I assure him that any one with two fingers and normal intelligence can learn to play the piano at his early years. Really wanting to be the most important requirement.

No one is ever too old to learn. One of the most gratifying signs of the times is the de-bunking of the old theory that one's formal education is finished with a high school diploma or a college degree and that only school teachers need to pursue further "book learning." In recent years, there has been an increasingly widespread interest in piano instruction among adults. An average of about 25% of any studio the past eight years have been adults—more of them starting from scratch. Piano teachers in all parts of the country report a similar high percentage of adult students.

At the beginning, it is wise to outline for each student as clearly as possible what he can expect in the way of progress. I try to make it clear that there is no short cut to good piano playing, but after encouragement by explaining that the many good methods now available for adult beginners progress much more rapidly than the standard courses for young beginners. This serves as a satisfactory answer to the customary question, "Do I have to start all with scales and half notes?" Really, no, but never as overdone—concentrating on structure and form is not only tedious and dull but also frustrating rather than creative drill work for childlike retention of the scales proper. There is no need for a teacher to feel that by so doing, she is contradicting her own high teaching standards. Remember, these students have no artistic aspirations. They simply want to learn to play for their own pleasure.

The question, "How long will it take me?" is most difficult to answer. Each the desire to be successful of such a question by replying, "Why, a task six hundred years!"

What they mean is, "How long will it take me to learn to play well enough to enjoy it myself?" It is impossible to say earlier than six months after study begins how long it might take a student to learn to play well enough to satisfy his own ambitions. It depends on a number of things—first of all, the sincerity of his desire to learn, his capacity for work, and whether he is willing to make the time for regular practice. (One of my students, who a vice-president and plant manager of a large chemical company, gets up at five-thirty, every morning and practices an hour before he has breakfast with his wife and three children.)

As near as possible, it is wise to teach them the kind of music they want to play. For those who are interested only in popular music, progress is more rapid, but it is more difficult to learn at the beginning. I try to prepare them for this difficulty, discouraging any illusion of learning to play piano in two easy lessons and at the same time assuring them that after ten lessons, they will be not their biggest hurdle. My advice to those who are interested only in playing popular music is that a combination of the two methods, for the first year at least, makes for more independence and better popular playing. If they insist on an classical work of any sort, I will give them Hannon studies to help limber up stiff fingers. I want them not to expect to be learning well composed exercises of Debussy's *Clair de lune* or the Chopin *Nocturne* by the end of the first year. However, such an attempt to study the same with adult beginners. They have learned that most worthwhile accomplishments require long and concentrated effort. They are in no particular hurry as long as they enjoy their lessons.

If it is well to warn the adult beginner that, as in all other learning processes, he will strike occasional plateaus when he feels that he is making no progress. Such plateaus are generally followed by a sudden sharp surge of definite progress. There will be discouraging moments when he feels that he is actually going backward instead of forward. Fortunately, these moments of retrogression are usually signs of progress, too.

Caution lines, also, that there will be frustrating periods because of lack of time to practice. Inevitably, the busiest people are usually the ones who do something about their unwillingness to learn to play the (Continued on Page 52)

an interview with Lois Hunt as told to Rose Heylbut

(A thorough Pennsylvania, Lois Hunt was born in Park, and brought up in Philadelphia. The girl's married musical life was managed by her mother, herself a capable musician, who, after leaving Lois and giving a general academic education, with special training in the Philadelphia College of Music. She is a trained dental hygienist, and lives up her home. Her various musical studies were pursued in Philadelphia where she became a private pupil of Miss Marion French. In 1940 she came to New York, continuing her studies under John Harrell in 1940. Lois Hunt was the Marcelline Johnson of the day, and throughout earned leading roles with the Metropolitan Opera. Miss Hunt's successful appearance in opera, concert, radio and television have earned her national acclaim.—Ed. Note.)

DISINCLINING FOR TELEVISION is not quite the same as waging in other media, and requires a number of adjustments. Fortunately, these are not of a strictly vocal nature. No dramatics should ever be allowed to creep into one's home vocal technique. The adjustments are made to make, grow out of the demands of TV production and reflect its limitations as well as its almost magical possibilities.

The selection of singers for TV contracts may be said to resemble Broadway type-casting in that producers pick out to their candidates, rather than choose persons whose equipment (whether by nature or by experience) already fits the work. And the most desired quality is not vocal or even musical, it is the ability to stand up before cameras and microphones and send out an impression of themselves, of themselves as musicians. Certainly, pitch and resonance are needed in all forms of public performance, what makes TV different is the fact that it keeps the performer closer to the audience. There is no stage, no processes work, no distance, everyone knows what is called a front row seat but which is actually nearer to the performers than any seat in any theatre since Shakespeare's day. Knowing that his listeners are constantly in a position to look into his mouth and down his throat, producers sometimes which the singer needs to overcome. Thus, the first adjustment to the demands of TV concerns the acquisition of pose—not a superficially imposed one, but a deep calm, steady, and fortitude within one's own nature.

How that is to be achieved is probably the work of a lifetime, involving faith, philosophy, mental and emotional control. One needs to be relaxed—provided that "relaxation" is not perceived as a lurch which makes one all the more tense! It is also helpful to have exactly the

sort of tests and problems one will encounter in television work.

First, you must familiarize yourself with the fact that whatever you say, whatever you think and feel—or fear or worry about—comes through those invisible TV cameras. Some of the chief difficulties are those, wondering eyes that dart here and there, trying to pick up clues as to how one is doing and that show up on the screen as a sort of nervous flitting, the second, artificial smile that so often results from not really knowing what goes on around you—and when the cameras are on you, you don't always hear, not knowing what to do with one's hands in position which causes many TV shots to stop at the mouthful. Once you know what the dangers are, you feel better prepared to deal with them.

"Another great problem for the TV singer is the avoidance of anything one's words. This, in a large extent, is an American problem. Though we all speak English, our regional manner of speech can often give rise to difficulties. Many well-known Westerners (and I refer to them only by way of example) find it natural to speak without moving their lips, without properly opening their mouths, and thus sending the voice through the nose. Once this basic defect has been pointed out, they try to get over it by going to the opposite extreme and moving their mouths too much.

"Though we enjoy the advantages of free speech, we don't speak freely! Through all consciousness of possible speech defects, we tend to keep our speech small as to impact, which is just the opposite of the Italian volatility. One of the vocal teacher's greatest problems is to moderate natural speech (sing in your talk!) and, at the same time, to work against such naturalness as often not only vocal sounds but general mannerisms. The singer who is free both of speech mannerisms (Continued on Page 56)



Lois Hunt as Marcelline in "The Tailor"



Impressions of musical education in the United States

by Masao Hamano

IN THE YEAR 1935, at the official invitation of the State Department, I visited the United States from the beginning of October to the first day of December. During that time, I had many occasions to observe the actual state of musical education in the United States, and to talk with those connected with the work.

Since 1929 I have been in charge of the guidance and administration of musical education of the Tokyo Metropolitan Board of Education, and I have found many problems to solve in the field. This is because in Japan, unlike the other arts, music which is based on the musical scale of Europe does not enjoy a long history and tradition, so that school music education is far from perfect. Therefore, I regarded much of the experience met. However, this three-month tour was not long enough, but I did learn a great deal from observing the actual aspects of

music education in the United States. And in almost all districts, the schools under the 6-3-3 system have two music lessons a week, of fifty minutes each. In this case, such a satisfactory result is not given, but in some cases a work of twenty minutes each, or another, five or ten lessons a week, of thirty minutes each. It seems, therefore, that the teaching method of music differs greatly according to states or cities. So I tried as far as possible to grasp the general situation and to form impressions of music education in America.

What impressed me greatly in the teaching of music in the elementary school, is that activities in the classroom are all performed in a pleasant atmosphere. Especially in the program of the lower classes, we found a lot of folk dances and rhythmic activities, together with vocal and instrumental music and appreciation. These lessons, as it were, musical recreation. They methodically try to develop in children musical taste and ability in a natural and pleasant atmosphere. The morning music materials at an elementary school in Philadelphia, the music lesson at Attached Kindergarten of the Ohio State University, the rhythmic activities at an elementary school at Newark, New York, the Christmas meetings at many schools in Dallas where I attended under the guidance of Mrs. Matsumi Hagiwara and these have now become dear memories to me.

In Japan, there is often too much distance between teacher and pupil, but in America they are always very friendly with each other, which, I believe, is of great help in the teaching of music. Again, the fact that the period of one lesson is shorter, but more frequent than in Japan, seems to make a music lesson pleasant, and at the same time to be very practical and conducive to learning in the part of the pupil.

Speaking of grade-schools, at the meeting for the study of the teaching of music which took place at Newark, New York, discussion was chiefly directed to those problems of materials or pupils' activities which were sure to be of immediate use to the teachers who joined the meeting. In Japan, we often debate for hours on the teaching of sight-singing, saying, for instance, "Which should we take, the fixed Do or the movable Do system?" but here, whether it is on these things or on the problems of song books or on the problems of musical instruments, the discussion is very practical.

(Continued on Page 62)

Henry Cowell— Musician and Citizen

by Henry Root

IT IS FITTING indeed that the present series of essays on American composers should include an account of the remarkable career and accomplishments of Henry Cowell—a distinguished creative musician who, perhaps more than any other, has come to be regarded by his fellow musicians as an authentic "Dean of American Composers."

Henry Cowell was born on March 11, 1897 in Meriden Park, a town on the southern tip of San Francisco Bay in California. His father was Frank, his mother from an English family which had settled in the Middle West. Both held liberalizing religious education which even today would be considered highly "progressive": as a result their son's schooling was most informal.

At the age of five the young Henry Cowell began to compose, progressing self-willedly within the next two years to enable him to make his debut at the age of seven in San Francisco. But less than two years after this child prodigy should be gone, may his father and mother be his a composer. All practicing in his own field had to be done mentally, as the family was unable to afford a piano. "While my friends were practicing the piano for an hour a day I'd sit in my room and practice composing by listening to all kinds of sounds that came into my head."

For a time the Cowells lived on the border of the Occidental district in San Francisco. Here Henry Cowell had friends of his own age who could sing native songs from the South Seas and Asia, he also made the acquaintance of the Chinese opera during that period. Other musical influences of his childhood included an introduction to Gregorian chant through the organist of a Catholic church, the anti-romantic views of his violin teacher who would admit no music later than Mozart into his repertoire, and the unobtrusive music which he heard with his father at the Orpheum Theatre.

At the age of eleven he began his first opera. A list titled "old songs" pieces was suggested three years later, in which Cowell undertook a strenuous program of experiments without any prearranged outline as to how a piece should be "properly" used. One year later in 1913 Cowell gave his second San Francisco recital, this time consisting of his own piano pieces, which were in some cases performed with the bass and baritone, and in others played by manipulating the interior workings of the instrument.

The next years were spent in Kansas, where Cowell supported himself and his mother, until her death when he was eighteen—some means of livelihood during this period came from fishing, cultivating and selling tree seedlings.

In 1914 a group of friends arranged to send him to the

University of California, where he received his first formal training in composition from Charles Seeger, although he had worked with some one hundred works already in his credit. Henry Cowell attended classes for three and one-half years and became an assistant in the Department, but was prevented from contributing because of his lack of a high school diploma.

Cowell served as a busy head teacher during the first world war, after which he resumed his studies for two years at the Institute of Applied Music in New York City. From 1922 until 1933 he made an annual tour of the United States, playing his own piano music, he also made five European tours. At his European debut in Leipzig in 1922 the public were called in to spend the rest of the evening by one of his pieces, during the performance Cowell continued to the piano, never leaving his performance. During the interval period of making his music, Henry Cowell was in a rough state of mind, a New York daily paper once went out to a sports writer to cover his recital, daily publishing the review on the sports page as an account of the latest between "Battling Cowell" and "Kid Kastle."

However by 1928, the first shock of his methodical approach to music technique had died down sufficiently to permit an appreciation of what Cowell was attempting musically. A number of composers and performers in various and various ways to make his acquaintance and offered him support. Cowell was accepted for Cowell in Europe by Arne Schindler and by Bela Bartok, and by the painter Kandinsky.

In 1928 he took leave to Europe, making his first actual American tour in 1929 to the USSR (Richard Hayes was his agent). Despite the intense interest expressed in his music, the Russian audience could not react sufficiently to Cowell's work, regarding him as a brilliant virtuoso of individualism. Broadway and Wall Street Exclaiming: Two of his piano pieces, *Tab of the Hand* and *Piano*, became the first American music to be published in the Soviet Union. Both of these, incidentally, make reference to the flat, flat of the hand, one or two basses, and harmonies—the former piece is to be played by stopping a bass string under the piano at a precise point with one hand while striking the corresponding key with the other.

In 1931 Cowell was awarded a Guggenheim Fellowship which took him to the University of Berlin where he conducted as a substantial program of research in what Western musical culture.

Since 1932 he has been in charge of musical instruction at the New School for Social Research in New York City. He has also taught in California at Stanford University, Mills College, and the University of California (Continued on Page 62)



Field teaching in music, elementary school, Philadelphia

musical education in some forty elementary and high schools throughout the country. I owe all this to the members of the Washington branch of MENC who made up my travel schedule and to my new friends who welcomed me in various parts of the land.

What impressed me at first was that in America music is not only an art, but a social activity, for example, in Philadelphia 6-3-3 system, or New York 6-3-3 system, or Rochester 2-6-3. In Japan, the 6-3-3 schooling

shows. Conventions are appointed and rehearsal dates selected.

Since their inception the productions have been in the capable hands of the Julius McGroarty, both of whom are members of the sponsoring association.

The Festivals are always free to the public. However, because of the great demand for seats, tickets are necessary for admission. The ticket distribution is handled by the parent stars. The Festival has been held for two nights in the past but if the demand for tickets becomes much greater it may have to be extended for an additional night. In an upcoming interview with Julius and Isabelle McGroarty the author gets some valuable information about the project in answer to the following questions.

How does one go about organizing such an undertaking?

"First the general chairman and the executive have to be chosen," Julius McGroarty answered. "My wife and I have served in these capacities since the first Festival was organized. Commitment was expected much more in the early days. These committees take care of most of the detail work, such as purchasing music, arranging for letters, arranging publicity, working with the music stores, etc."

"Other children have played musicals, but, as far as we know, Phoenix is the only city who has such a large cooperative venture. Usually one over battles or struggles such as Festival. In our city we have the assistance of the city in buying parts of the festival. In the past some members of the press have brought them to and from the theaters and they have the same music. In addition they provide rehearsal space. Involving the use of these buildings and instruments for an entire week before the performance."

"Another thing that makes our Festival unique is that one of the participating teachers has been chosen to conduct the entire program. It often enters that there is a confliction from the outside. Each parent is charged a fee dollar entrance fee. From that money we have been able to clear all our expenses."

What is the impact on the students who participate in such a Festival?

Isabelle McGroarty answered that question. "I think that the most important thing apart from the musical value to the student, is the social value. It gives him a confidence in his own opinion as to work in a group and the discipline required to be a part of that group. Finding the place is a lonely thing. . . . you sit and play alone. These students have self-discipline with the cooperation of the well-trained ones, to accompany all students, handicapped and able. (Continued on Page 18)

Staccatos for the Sightless

by ALFRED K. ALLAN

GERALDINE LAWHORN has been totally blind since she was seven, and at the age of seventeen she lost her hearing. "I thought music and the piano and talking to people were impossible," Geraldine said dejectedly, but today, stirred by the fact that she is regularly giving piano recitals in many large cities, she can triumphantly declare, "None of these are!"

Geraldine Lawhorn is just one of the approximately two thousand sightless musicians from New York and New Jersey to whom (until training and study at the Music School of the New York Association for the Blind has meant "to listen, rather and keep alive.")

The Light House Music School is located in the midst of New York's tenement housing district, 111 East 59th Street. It is under the direction of Mr. Charles E. Berta, who is himself blind. Mr. Berta is a shining example of the value of music training to the blind music, besides his exceptional accomplishments, he is a composer, pianist and teacher in his own right. For more than ten years Mr. Berta has steered the school towards the complete fulfillment of its purpose which is, "to stimulate interest in music and provide cultural, recreational and occupational education for the blind of New York."

In 1929 the school's doors were officially opened. Before that time some private lessons had been given at individual students' homes but to the Light House officials it became apparent that the increasing number of students warranted the establishment of a special music school. With the school in the hands of the Light House was then able to order its services and consequently all the blind pupils wished to participate. At first the school operated slowly and with some

difficulty it was a problem to find guides who would bring the students to the school when the student's parents were unable to do this. This was complicated by the fact that the school could afford to pay these guides only a small salary. This problem still exists today but to a lesser degree. It was the necessity in the beginning to teach potential students with disabilities on the school, and so in a dozen publicity campaigns was put into effect. Newspapers, public schools, and the like co-operated fully. From its initial enrollment of 125 students, the school now has a record enrollment of from 170 to 125 students a term, plus 21 teachers, 5 of whom are themselves blind. From a humble beginning of study only in the piano, violin, flute, music notation, organ and elements of music, the school's curriculum has now been extended to include also study in cello, double bass, saxophone, clarinet, voice, staff notation, ear training, harmony, as well as piano and string ensembles, plus the formation of two choruses. One is the Young People's Chorus, composed of 25 boys and girls, the other is the Light House Women's Chorus Ensemble, made up of 17 women.

"Music is one of the pleasures of life that the blind can enjoy to the fullest and use in which they are particularly extensive," the school's officials declare. To the layman, the statement may appear exaggerated. How can the blindness of the student of sight be compensated so that the blind music devotee can actively participate? To this all-important question, the Light House Music School has answered with some startling convictions in music training, conviction that have sounded the death knell to sightlessness as a drawback to music education. (Continued on Page 32)

New Vistas in music programming

for radio . . . by Albert J. Elias

NEW YORK CITY'S Municipal Broadcasting System has opened itself completely to contemporary music and it has on a permanent basis taken the music of today throughout the country to follow. For when WNYC has done an initial of its neighborhood inquiries, for the most part, single stations and coverage. With a potential listening public of over 100 million people, the station has shown no reluctance to present its listeners with both old and new ideas in music—and, indeed, a program with the title name of "New Ideas in Music." This month's neighborhood American Music Festival, moreover, only serves to reinforce the belief of many that the station is doing more to promote our country's contemporary music than other radio networks or other individual stations.

By "serving as a showcase," says WNYC's director, Seymour Segel, "we help worthy modern talent to achieve the first foothold on the threshold of fame." That is the primary aim in our work, he says, of the second Festival. In fact, young composers and artists introduced on previous festivals are "among today's top stars in the music world, with their works now in standard repertory the world over."

Dedicated to living music, the New York City station not only presents the finest of the modern whose compositions have endured over the years, but "even more important," as Segel declares, "we pride ourselves on being a foremost exponent of the new and experimental." Where others may have perhaps feared not to deviate from the tried and true, this station has seen to it that a large area of new talent is being taken to the public.

Moreover, its contemporary initiative in showcasing new talent has proved fruitful. Only this past November, Blue Lacy's program, "Don't the Guard" was broadcast in its entirety on "We and Mrs. Jones" as what is believed to have been its American premiere. And the fact that the opera had been recorded in latest especially for WNYC and that Kate Weaver had secured a guest interview with the composer there, prompted an "overwhelming response," as Segel puts it. Last season, moreover, out of the dozens of the Puccini's International Radio Competition was Harry Paul's contest, "Gloria," which received its premiere on the New York municipal station.

This kind of acceptance and success, as Segel says, "more than makes up for the loss of other works."

Perhaps the most extraordinary program of all is the fifteen-month-old "New Ideas in Music," presented on Sunday by the modern music conductor Oliver Daniel. A man who built his reputation at CBS as producer or director for such programs as the New York Philharmonic's "Symphony Saturday," the Radio in Symphony Broadcast, "On a Sunday Afternoon," "Twentieth Century Concert

Ball," and "Instantaneous Music," Daniel began his WNYC stint after a conversation with the select twentieth century music-lovers and men of action, Seymour Segel. The two believed the fact that no radio program was devoted exclusively to contemporary music, and they agreed that New York City's own station seemed the logical place for this music to be aired.

For his own part, Daniel points out, the program can be considered "a private rebellion against the fact that, other than just a few programs, people interested in music think in terms of old ideas rather than new ones. Music appreciation centers, which they attend to look 'backward,' are an example," Mr. Daniel, he declares, we




Seymour Segel, President of New York City Municipal Broadcasting System, with Oliver Daniel, conductor of the New York City Municipal Broadcasting System.

are in the music of our "greatest creative periods of our time. What we're experiencing now is not a rebirth of ideas, as during the first season, but a genuine 'renewal.' This is not a term, however, where there are only a few topologists, as there were in the eighteenth and nineteenth centuries."

Each, in his own, enthusiastic Daniel, "we considered seventh rate. But now, in our new time, we regard one who is Number One—there are so many fantastically endowed people writing, and it would be criminal to ignore one. So, we ask, who are the twenty leading composers? The fifty? Sixties, who are the new hundred leading musical writers?"

When asking a whole program that manages Daniel so much that the job he has of (Continued on Page 32)

Waltz on White Keys

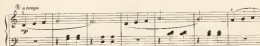
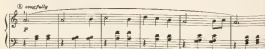
The tranquil music begins in the Dorian Mode:  At letter

② a second theme is heard in the Aeolian Mode: 

At letter ③ the original Dorian feeling returns, but it is quickly replaced by the Aeolian mode with which the piece concludes. The phrases are of 3 and 4 measures length.

Moderato

ISADORE FREE



Bounce Dance

There is a hearty example of the use of Cowell's famous tone-clusters, or "secondal" chords. The melody is in B \flat major, but the tone-cluster harmonies add a pungent flavor. For example, at the end of the piece, the final measure is basically as follows:

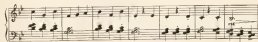
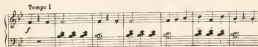
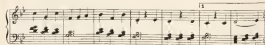
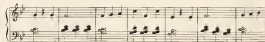


But the harmonies are given increased pungency by the added cluster tones:



HENRY COWELL
edited by Indara Ford

Cresc. moto



Fantasia

JOHANN WILHELM HASSLER
1747-1822

Allegro con brío (♩ = 120)

Menuet
from Partita in F
per il Clavicembalo à Due
SECONDO

JOSEPH HAYDN
edited by Douglas Tewerand

6/8 to 3/4, 1/2 to 1/4, 3/4 to 1/2

Menuet
from Partita in F
per il Clavicembalo à Due
PRIMO

JOSEPH HAYDN
edited by Douglas Tewerand

6/8 to 3/4, 1/2 to 1/4, 3/4 to 1/2

SECONDO

Measures 12-19 of the musical score for Erik Satie's 'Moussi du Cap au Far'. The score is written for piano and features a variety of dynamic markings and articulations.

- Measure 12:** Starts with a piano (p) dynamic. The right hand has a series of eighth notes, and the left hand has a series of quarter notes.
- Measure 13:** The right hand has a series of eighth notes, and the left hand has a series of quarter notes. The dynamic is piano (p).
- Measure 14:** The right hand has a series of eighth notes, and the left hand has a series of quarter notes. The dynamic is piano (p).
- Measure 15:** The right hand has a series of eighth notes, and the left hand has a series of quarter notes. The dynamic is piano (p).
- Measure 16:** The right hand has a series of eighth notes, and the left hand has a series of quarter notes. The dynamic is piano (p).
- Measure 17:** The right hand has a series of eighth notes, and the left hand has a series of quarter notes. The dynamic is piano (p).
- Measure 18:** The right hand has a series of eighth notes, and the left hand has a series of quarter notes. The dynamic is piano (p).
- Measure 19:** The right hand has a series of eighth notes, and the left hand has a series of quarter notes. The dynamic is piano (p).

will be used to estimate the variance.

57

PR1300

10

11

12

13

14

15

Mozart du Cops et Fier

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41

Scampering Chipmunks

LOUISE E. STELLA

Allegretto

Scam-per-ing chip-munks race up thro' the trees. Chir-ing each oth-er as

fool and play. Press-ing to chat-ter and scold from on high.

Hap-py this bright sun-ny day. Gather-ing nuts for the

win-ter days. Stair-ing them safe in the hol-low nest.

Let the brown chip-munks who sleep-ed late. Come down and chat-ter to

us. Scam-per-ing chip-munks race up thro' the trees.

Chir-ing each oth-er as fool and play. Press-ing to chat-ter and

scold from on high. Hap-py this bright sun-ny day.

White Heather

EVERETT STEVEN

Quietly and tenderly

PIANO

The first system of the musical score for 'White Heather' consists of four staves. The top staff is the right-hand part, and the bottom staff is the left-hand part. The music is in 4/4 time and G major. The first two staves of the system are marked with a piano (*p*) dynamic, and the last two staves are marked with a mezzo-forte (*mf*) dynamic. The melody is a simple, flowing line, and the accompaniment consists of chords and single notes in the left hand.

The second system of the musical score for 'White Heather' consists of two staves. The top staff is the right-hand part, and the bottom staff is the left-hand part. The music is in 4/4 time and G major. The first two staves of the system are marked with a piano (*p*) dynamic, and the last two staves are marked with a mezzo-forte (*mf*) dynamic. The melody is a simple, flowing line, and the accompaniment consists of chords and single notes in the left hand.

The third system of the musical score for 'White Heather' consists of two staves. The top staff is the right-hand part, and the bottom staff is the left-hand part. The music is in 4/4 time and G major. The first two staves of the system are marked with a piano (*p*) dynamic, and the last two staves are marked with a mezzo-forte (*mf*) dynamic. The melody is a simple, flowing line, and the accompaniment consists of chords and single notes in the left hand.

The fourth system of the musical score for 'White Heather' consists of two staves. The top staff is the right-hand part, and the bottom staff is the left-hand part. The music is in 4/4 time and G major. The first two staves of the system are marked with a piano (*p*) dynamic, and the last two staves are marked with a mezzo-forte (*mf*) dynamic. The melody is a simple, flowing line, and the accompaniment consists of chords and single notes in the left hand.

The fifth system of the musical score for 'White Heather' consists of two staves. The top staff is the right-hand part, and the bottom staff is the left-hand part. The music is in 4/4 time and G major. The first two staves of the system are marked with a mezzo-forte (*mf*) dynamic, and the last two staves are marked with a piano (*p*) dynamic. The melody is a simple, flowing line, and the accompaniment consists of chords and single notes in the left hand. The system ends with a double bar line and the instruction 'ending to the end'.

Hi! Spring!

MAR-AILEEN EED

Moderato ($\text{♩} = 120$)

PIANO

mf Spring is com - ing! Spring is com - ing! Warm days bring us

time for play; Go - cat - es, rob - erts, dan - de - li - ons.

Dancing for joy!

Cost - a - gas mak - ing the world so gay! *f* *pp*

f *pp* *p* *mf* *p*

f *pp* *pp* *p*

mf Spring is com - ing! Spring is com - ing!

Warm days bring us time for play; Go - cat - es, rob - erts,

dan - de - li - ons, "Spring is here! Spring is here!" seem to say.

10



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